



"His Master's Voice" RECORDS

I.T.C.W.

1914

MID-NOVEMBER LIST

ASK TO HEAR
THE NEW "HIS MASTER'S VOICE" INSTRUMENT

"His Master's Voice" Records

PRICES of RECORDS

on this list.

12" Red label	-	8/6	10" Red label	-	6/-
12" Black label	-	6/6	10" Black label	-	4/6
12" Plum label	-	4/6	10" Plum label	-	3/-

THREE NEW ARTISTS

PABLO CASALS ('Cello)

With Pianoforte Accompaniment

10-inch Double-sided Red Label.

DA.731	{	Après un rêve	G. Fauré
	{	Chanson Villageoise, Op. 62, No. 2	D. Popper

This is the first "His Master's Voice" record of Señor Casals to be issued, and it marks the entry of yet another great artist to the group of the world's most brilliant instrumentalists and singers who make "His Master's Voice" records. You will wonder why Fauré wrote the piece as a song when it is so effective as a 'cello solo: Casals plays it with such perfect phrasing and with such rich pure tone. There is excellent contrast also in the companion piece, Popper's "Chanson Villageoise," a piece which demands superb technique in its agile arabesque-like passages interspersed between others of staccato bowing. The characteristic "Casals tone" has been most faithfully caught, and the countless admirers of the famous 'cellist will welcome this opportunity of hearing him play in their own homes.

ANNE THURSFIELD (Mezzo-Soprano)

With Pianoforte Accompaniment Played by Gerald Moore

10-inch Double-sided Black Label.

E. 404	{	Four by the Clock	A. Mallinson
	{	(A) The Early Morning	Graham Peel
	{	(B) I will make you Brooches	Graham Peel

Miss Anne Thursfield is another new and exclusive artist to "His Master's Voice," and this is her first record. Miss Thursfield has made a speciality of the modern English song as typified by such composers as Eugene Goossens, Arthur Bliss, Arnold Bax, Martin Shaw, Graham Peel, Mallinson, and others, and it is particularly appropriate that she should have chosen these particularly charming examples as the subject-matter of her first records. Miss Thursfield has a most polished style and a beautiful and sympathetic voice: two factors which conduce to making the record peculiarly attractive.

"Greatest Artists - Finest Recording!"

MAVIS BENNETT (Soprano)

With Orchestral Accompaniment

12-inch Double-sided Plum Label.

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|---------|---|---------------------------------|--------------|
| C. 1220 | { | One morning, very early | W. Sanderson |
| | | With Pianoforte Accompaniment | |
| | { | Spring Morning | Lane Wilson |

This is Miss Mavis Bennett's first gramophone record, and she has chosen for her *début* on records two of the most popular songs in her repertoire. She is well known to all "listeners-in," and the many people with whom she is a favourite will appreciate this opportunity of having her charming, clear young voice available at any moment they wish to hear it. Lane Wilson's "Spring Morning" is especially charming and suits the singer's unaffected style very pleasantly.

MOZART OPERA

FRIEDA HEMPEL (Soprano)

With Orchestral Accompaniment

10-inch Double-sided Red Label.

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|--------|---|---|-------------------|
| DA.675 | { | Voi che sapete ("Le Nozze di Figaro") | Mozart |
| | | Hark! the Vesper Hymn is stealing | Arr. J. Stevenson |

"Voi che Sapete" is one of Mozart's most perfect little songs. (It is sung in the opera by the page, Cherubino, to the objects of his "hopeless passion," the Countess Rosina and her maid, Susanna.) The air is in ballad form, the voice carrying the flowing, limpid melody, supported by a delicate accompaniment of woodwind and plucked strings. Mme. Hempel has the ideal style for Mozart, and her limpid voice invests the beautiful phrases with yet further charm.

TUDOR DAVIES (Tenor)

With Orchestral Accompaniment Conducted by Malcolm Sargent

10-inch Double-sided Black Label.

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|--------|---|---------------------------------------|--------|
| E. 401 | { | Oh, loveliness beyond compare | Mozart |
| | | ("The Magic Flute") | |
| | { | Oh, voice of magic melody | Mozart |
| | { | ("The Magic Flute") | |

Mr. Tudor Davies has particularly identified himself with the role of the hero Tamino, in the British National Opera Company performances of "The Magic Flute," and that his great popularity in that role is but justly deserved is given ample confirmation in this record. The first of these two little airs, "O loveliness beyond compare," occurs early in the opera and is sung by Tamino upon being shown the portrait of Pamina, the abducted daughter of the Queen of the Night. He resolves to rescue her. The second air occurs later in the Finale of Act I. Tamino hears that Pamina is still alive, and in this little air exclaims his joy.

"His Master's Voice" Records

MOZART OPERA—Continued

EVELYN SCOTNEY (Soprano)

With Orchestral Accompaniment

12-inch Double-sided Black Label.

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|---------|---|--|
| D. 1035 | { | To sorrow now my days are fated Mozart |
| | | (Queen of the Night's Aria) |
| | | ("The Magic Flute") |
| | | Cavatina—"Deh, non varcar quell'onda" Mozart |
| | | (Oh, venture not on the deep!) |
| | | (Sung in Italian) |

The air which Miss Scotney has recorded here is the first of the two great airs of the *Queen of the Night*, and is sung by the Queen upon her appearance before the hero, Tamino. She tells him that some miscreants have deprived her of her daughter, and expresses her grief at her loss in poignant phrases. Slowly and almost imperceptibly her grief merges into anger, and in brilliant roudades she commands Tamino to go and rescue the unfortunate maiden. The extreme difficulties of the aria are hidden by the divine simplicity of Mozart's idiom. One hardly realises that the singer has to attain B flat, C and D in alt and, finally, F in alt! Miss Scotney sings the air with all the freshness and ease of the born Mozartian singer. The reverse side is occupied by a very beautiful Cavatina, "Deh, non varcar quell' onda," which exhibits in its smooth phrases some typically Mozartian touches. Miss Scotney's many admirers will welcome this record as one of the best she has made.

AN AMAZING RECORD

APOLLO MALE CHORUS

With Orchestral Accompaniment

10-inch Double-sided Plum Label.

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| B. 2153 | { | Soldiers' Chorus ("Faust") Gounod |
| | | GOLDMAN'S BAND |
| | | On the Campus Goldman |

Surely the "Soldiers' Chorus" from "Faust" is one of the most stirring marches ever written! Certainly it is one of the most popular, and the scene in which it occurs in the opera is thrilling to a degree. That thrill when a huge phalanx of singers marches on to the stage to the strains of the inspiring march and when the whole assemblage bursts into song, is marvellously reproduced here on this record. You will be astonished at the realism of the reproduction. The reverse of this record is devoted to a stirring march with a vocal refrain which would make the pulses of the most apathetic beat faster. Goldman's Band plays with a swing and "go" which are immensely invigorating, and the College yell, "Rah-rah-rah!" gives a little touch of local colour. ("Campus" is, by the way, the American College "Quadrangle.")

"Greatest Artists - Finest Recording!"

LIGHT VOCAL NUMBERS

BENIAMINO GIGLI (Tenor) With Orchestral Accompaniment

10-inch Double-sided Red Label.

- DA.730 { **Sentinella (The Sentinel)** (Sung in Neapolitan) *E. de Curtis*
Sto penzanno 'a Maria (I am thinking of Mary) *E. de Curtis*
 (Sung in Neapolitan)

Your Neapolitan is passionately fond of his songs, and his popular songs are of a peculiar and haunting charm. Exactly what it is that gives the charm is difficult to say; perhaps it is something to do with the climate of Southern Italy. Anyway, these two songs have that elusive quality of attraction, and Gigli sings them from his heart. You can tell that he enjoys singing them, as easily as you can realise that he absorbs himself completely in the spirit of the songs. Gigli's lovely voice is most faithfully reproduced.

DE RESZKE SINGERS (Male Quartet)

(Erwyn Mutch, Hardesty Johnson, Floyd Townsley, Sigurd Nelson)

10-inch Double-sided Black Label.

- E. 402 { (A) **Wild Goose Shanty** (Unaccompanied) .. *Arr. R. R. Terry*
 (B) **Blow the man down** (with Piano) .. *Arr. R. R. Terry*
 (A) **Johnny comes down to Hilo** (Unaccompanied) *Arr. R. R. Terry*
 (B) **Let the Bullgine run** (with Piano) .. *Arr. R. R. Terry*

Unfortunately the coming of the steamship has spelled the gradual extinction and oblivion of the Sea Shanty. Shanties used to be sung whilst the men were at work, and where unison effort was necessary the shanty with its strong rhythms was indispensable. A good shanty-man was worth untold gold and was a treasured member of the crew. The songs or shanties these old-time sailormen used to sing, are many of them lost, but thanks to a small group of musicians headed by Sir Richard Terry many have been written down and preserved. The De Reszke Singers have sung four of these for this record. Sir Richard Terry's arrangement conveys admirably the tang of the salt sea and the open-air feeling of these jolly sea-songs.

PETER DAWSON (Bass-Baritone)

With Pianoforte Accompaniment played by Gerald Moore

10-inch Double-sided Plum Label.

- B. 2139 { **The Fiddler of Dooney** *T. Dunhill*
Molly of Donegal *H. Austin*

When Mr. Peter Dawson sings a song he at once makes his listeners realise that he believes in what he sings. As a result his song interpretations are always particularly convincing, and we would wager that after hearing him sing these two songs, many will insist that he is Irish. He sings with such clean style and such infectious *bonhomie* that he will make this record one of the most popular he has done.

"His Master's Voice" Records

LIGHT VOCAL MUSIC—Continued

LEILA MEGANE (Contralto)

With Pianoforte Accompaniment Played by T. Osborne Roberts

10-inch Double-sided Black Label.

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|--------|---|--|--------------------------|
| E. 403 | { | Pistyll y Llan (The Village Spring) | Arr. T. Osborne Roberts |
| | | (Sung in Welsh) | |
| | | Cymru Annwyl (Dear Wales) | T. Osborne Roberts |
| | | (Sung in Welsh) | |

Miss Megane's magnificent contralto voice is excellently suited by these two Welsh songs, and but fitly, for she is Welsh herself. These little arrangements of folk-tunes are of an intimate nature, saturated in the idiom of Wales, and they have a haunting cadence which will endear them to many more than the Welsh people themselves.

LIGHT INSTRUMENTAL SOLOS

MARJORIE HAYWARD (Violin)

With Pianoforte Accompaniment

10-inch Double-sided Plum Label.

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|---------|---|---------------------|----------------|
| B. 2140 | { | Serenade | Drdla |
| | | Valse Triste | C. Scott |

The two little pieces which Miss Hayward has recorded for this disc are interesting in their contrast. The Drdla "Serenade" is a light airy trifle with a deliciously sprightly tune. There is a more reflective middle section in which the violin has some rich "double-stopping," then the jolly tune which was heard at the beginning comes again. The Cyril Scott "Valse Triste" is an equally attractive piece, containing some of that composer's characteristic harmonies between the violin and the piano. The balance between the violin and piano and the warm tone of Miss Hayward's playing is most effectively caught.

UNA BOURNE (Pianoforte)

10-inch Double-sided Plum Label.

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|---------|---|--|--------------------|
| B. 2141 | { | Rustle of Spring, Op. 32, No. 3 | Sinding |
| | | Le Jet d'eau | Sydney Smith |

Miss Una Bourne has made a most charming record of two popular pianoforte solos. Sydney Smith's "Le jet d'eau" (The Fountain) is a melodious piece of descriptive music, the runs, arpeggios and scales illustrating effectively the sparkle and splash of a fountain. Sinding's "Rustle of Spring" is also descriptive—a description of the aspect of Spring's arrival. A gracious melody (played by the left hand whilst the right hand weaves an embroidery of the accompaniment) expresses the beauty of Spring in a wholly delightful manner. Miss Una Bourne has made a very charming pianoforte record of two very sympathetically treated pieces.

"Greatest Artists - Finest Recording!"

IN LIGHTER VEIN

SAVOY ORPHEANS

AT THE SAVOY HOTEL, LONDON

12-inch Double-sided Plum Label.

- C. 1223 { Round the World Medley—Part 1 Arr. D. Somers
 " " Part 2 Arr. D. Somers

It took Jules Verne eighty days to encompass the globe. The Savoy Orpheans do it in eight minutes! Join them then, "saunter down High Street Turkey, and scale the mountains of Sciatica" with the inimitable Norman Long as guide, philosopher and friend.

MELVILLE GIDEON Accompanied by Himself

10-inch Double-sided Plum Label.

- B. 2142 { Funny little tune ("The Co-Optimists") Melville Gideon
 The longest day ("The Co-Optimists") Melville Gideon

Melville Gideon is incomparable "in his own line." He has certainly done his share in making this record a success, for he is responsible for the music, the singing and the accompaniment. There is a whimsical humour about his songs which makes them very attractive, and as he says himself (on the record) about the funny little tune, "you'll be humming it soon." If you have seen the "Co-Optimists" entertainment at any time you will know that Gideon's tunes and songs go a long way to making the show the terrific success that it is. You can't go to the "Co-Optimists" every night; why not bring the "Mountain to Mahomet" and have the various members of the Company on their records whenever you're in the mood?

WENDELL HALL (Humorous)

With Guitar Accompaniment

10-inch Double-sided Plum Label.

- B. 2152 { We're gonna have weather (Whether or not) .. Wendell Hall
 With Ukulele Accompaniment
 It struck my funny bone Wendell Hall

Wendell Hall is a new style of comedian bound to be very popular! Wendell Hall is, of course, the man who wrote "It ain't goin' to rain no mo'."

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CYRIL NEWTON (Baritone)

10-inch Double-sided Plum Label.

- B. 2151 { Sunny Havana (With Syncopated Quartet) .. H. Nicholls
 Babette (With Piano and Saxophone) .. H. Nicholls

Cyril Newton's clever "incidental" singing is an important feature of the Savoy Bands' popularity. In these two "hits" of Horatio Nicholls he is heard at his best.

SALON ORCHESTRA

10-inch Double-sided Plum Label.

- B. 2138 { Yearning (Just for you) J. Burke
 Warblings at Eve B. Richards

The Salon Orchestra's concise and fresh renderings of these "light" pieces will find many admirers. "Yearning" has achieved some fame already as a Fox Trot; it will gain additional popularity from this beautiful record. "Warblings at Eve" is descriptive music, and the various bird voices are very cleverly woven into a fabric of pleasant sound.

THE BAND OF H.M. ROYAL AIR FORCE

Conducted by Flight-Lieut. J. Amers

12-inch Double-sided Plum Label.

- C. 1219 { First Heart Throbs R. Eilenberg
 Vanity Fair—Comedy Overture

Percy Fletcher arr. F. Winterbottom

Fletcher's "Vanity Fair" Overture is gay, charming and polished, and the finished playing of the Royal Air Force Band lends it fresh attraction. Eilenberg's "First Heart Throbs" is lighter music and is most tuneful and attractive—unpretentious, but pleasing. The "pungent" tone of the "Brass band" forms a pleasant contrast to the orchestral record.

JACK HYLTON AND HIS ORCHESTRA

10-inch Double-sided Plum Label.

- B. 2146 { Sally's come back—Fox Trot H. Carlton
 Sunny Havana—Fox Trot H. Nicholls
 B. 2147 { I'm tired of everything but you—Fox Trot .. Isham Jones
 Honest and truly—Fox Trot F. Rose

These new dance records by Jack Hylton show just why he and his band are so popular.